2: Lee T-5 (1855-1858) 1957
NO6 Comanche NO6

oooobered by the reader that I have now brought down this narrative to the month of May last, wherefore the object of the journey upon which the Indian chief, at this point, is ready to depart, and which I gathered, both from himself and various other sources, may be regarded in many quarters as exceedingly important.

728 His destination was a village three days' journey to the 648 north. At this place a general convention had been called, to be composed of all the chiefs of all the different tribes inhabitating the country between the northern bounds of Mexico and the regions of perpetual snow. The object of the convention was to induce the Indian nations, hitherto at variance, to bury the hatchet as between themselves, smoke the peace pipe, and unite in a universal bond of brotherhood, for the purpose of preventing the whites from passing through their territories to the settlements on the Pacific Coast.

It was, as I then understood it, and now believe, to enter into an alliance with the view of waging an exterminating and implacable war upon every train of emigrants or other party moving towards California, Oregon, the Great Salt Lake, or other points in either of those directions. How it terminated, circumstances unanticipated but of a most exciting and stirring character forbid my knowing, yet, that the design was precisely such as I have mentioned is a fact, which I beg all those who contemplate making the overland route to bear seriously in mind.

• 292 The Rolling Thunder, before taking his departure, arrayed himself with extraordinary care. A dozen scalps were attached to his war shirt; silver trinkets representing the moon in all its phases were fastened on his breast; his feet were clad in new and cunningly embroidered moccasins, and on his head rested a crown of feathers plucked from

2: Lee T-5 (1855-1858) 1957
NO6 Comanche NO6

the crow, the kingfisher, the prairie hen, and the eagle, so dyed by his ingenious wives as to reflect all the colors of the rainbow. Of all the horses that grazed the wide pastures round about his camp, he was mounted upon the most fleet and spirited—the weapons of war in which he was accoutred were a knife thrust through his belt, a hatchet suspended from the pommel of his saddle, and a Mexican rifle, rare among his tribe, upon the possession of which he prided himself exceedingly.

I bestrode the same old mule that had so often and so far borne me on her back, with nothing hanging from my saddlebow but a huge buffalo horn wherewith to furnish my doughty master with cool draughts from the streams as we journeyed on the way. Saluting the Sleek Otter, who little thought it was the last nod she would ever receive from her long-haired spouse—for, not having seen a razor for three years, I was very far from being "the man all shaven and shorn, who married the maiden all forlorn"—we trotted away from the village, myself in advance, neither of us destined ever to return.

From early morning we traveled leisurely but steadily, and at sunset entered a valley wherein resided a small tribe whose chief was *Nis-ti-u-na*, the Wild Horse. The usual hospitalities were extended—or rather on this occasion they were unusual—inasmuch as a party had just returned from a meeting with the traders, bringing with them a quantity of mescal, a kind of whisky distilled from the fruit of a tree, commonly known in Mexico as the cabbage tree.

An Indian's dignity, whether chief or subject, never rises to that elevated degree which prevents his getting drunk every opportunity that offers, and consequently it followed, as a matter of course, that so distinguished a visitor as the Rolling Thunder, arrived at that peculiar juncture, could

3:Wallace & Hoebel E-4, 5 (1933, 1945) 1952
NO6 Comanche NO6

291 up higher at the sides than for moccasins. Unlike moccasins, they were loose fitted so that cloth could be wrapped around the feet in extreme weather. Under the boots, the buckskin leggings were always worn as well. The soles and feet of the boots were greased to waterproof them, but not the legs.[21] All in all, it must have been a good winter foot covering. Poor people, according to She Invites Her Relatives, "got pretty cold." They had no boots and had to be content with ordinary moccasins and trade cloth wrapped about their legs.

Early plainsmen claimed that they were able to identify the tribe to which a party belonged from the moccasin tracks. To some extent this was true, for the heel fringes, the nature of the soles, and the toe forms left distinguishing marks. The one-piece moccasin was typical among the Northern Plains tribes. Instead of the buckskin heel fringes, the Cheyennes, for example, used two small tails of deer skin, a buffalo tail, or a strip from the beard of the buffalo which trailed behind. The short, stubby foot of the Comanche left a track that provided an additional means of identification.

Shirts worn by the men were made from the skins of deer, antelope, or mountain sheep. They were made by sewing two pieces together in such a way that the pattern conformed to the natural con-
292 tour of the skins. The ornamented shirt was more or less a ceremonial uniform of chiefs and important warriors. On the other hand, the shirt itself, stripped of its ornaments and accessories, seems to have been the precise pattern worn in daily routine in cold weather by the northern Indians. Clark Wissler believes that the shirt was not in early use among the Comanches and other southern Indians.[22] Neither Dodge, Marcy, Burnet, nor Neighbors mentions the shirt as being a part of Comanche attire, but "Dot" Babb and our informants definitely state that it was worn in cold weather prior to the reservation era.[23] The neck of the shirt was cut in a V-shape, and the shirt extended below the top of the leggings, measuring about two and one-half feet from the cut of the neck to the bottom. The garment was generally richly fringed around the collar and sleeves, the buckskin strings often extending twelve inches or more in length. It was also ornamented with beads, metal, and scalps of enemies.

[21] Informants: Holding Her Sunshade; She Invites Her Relatives.
[22] Wissler, *North American Indians of the Plains*, 47, 48.
[23] Informant: She Invites Her Relatives.

and easy to wear. Although there were variations to suit the individual taste and needs, the general pattern remained fairly uniform. A Comanche woman in motion was a graceful sight, with the gorgeous fringes swaying with every movement and the brilliant patterns of beading glittering in the sunlight or firelight.

The woman wore her hair cropped and traced the part line with vermilion, although she seldom went to the trouble of combing or otherwise caring for her hair; it just hung loose. The care that did not go into her hair was devoted to facial make-up. Her eyes were accentuated with red or yellow lines above and below the lids and sometimes crossing at the corners. Her ears were painted red inside, and both cheeks were daubed with a solid red-orange circle or triangle. She also occasionally tattooed her face and breast, and wore bracelets and necklaces. As a parallel to the strong institutional friendship between two men, two Comanche women friends might dress alike.

Little girls, unlike small boys, always wore some form of clothing. A girl wore a breechclout until near the age of puberty, when she donned the buckskin dress. She wore her hair long and in plaits.

Fine clothes were so prized for dressing up that each Comanche had a wardrobe case made of rawhide, called *nat'sakɜna*. It was envelope-shaped, laced together at the edges, and had a tie-down, fold-over flap. Thus it was different from the parfleche, or ɔyɔ:*t*, as the Comanche called the meat bag. In his case he kept his best suit, his leggings, moccasins, blanket, and braid wrappers. It was up to his mother to care for his wardrobe.

If he had a war bonnet or feathers, they were kept separately in a tubular bag, called *tunawɔs*, that could be slung from his waist as he rode his horse, so that they could be ready for instant donning in case of attack. In this bag was also carried war paint, a brush, and a mirror after mirrors became available. If the occasion arose, a Comanche wanted to look his best.

Home to the Comanche was his tipi, or conical skin dwelling. It represented a wonderful combination of utility and portability, for it could be raised or lowered within minutes. It was constructed of tanned buffalo hides sewed together and stretched, flesh side out, over a conical framework of from twelve to thirty poles. The standard number in the opinion of modern Comanches was twenty-two poles.

3: Wallace & Hoebel E-4, 5 (1933, 1945) 1952
NO6 Comanche NO6

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Big Looking Glass (Pianaronit), in 1894
Courtesy Bureau of American Ethnology

[Facing p. 111]

6: Linton E-5 (1933)1935 NO6 Comanche NO6

396 346 on his whistle of eagle bone. After the center pole had been set, the outer circle of short posts and stringers was erected and rafters run from these to the fork in the center pole. In one case the entire lodge was then covered with cottonwood brush. In another only the walls were filled in with brush, the roof being left open. A single opening was left on the east side to serve as a door. Across the west side of the lodge a row of small cedar trees or cottonwood branches was set up, screening off an alcove into which the dancers could retire to rest and sleep.

[532] While the lodge was being constructed, hunters were sent out to kill a three year old buffalo bull. At the dance where the lodge was fully roofed, the head and fore quarters of this animal were skinned and the skin stuffed with willow twigs, making a sort of manikin. This was set on top of the lodge with its head toward the east. In the dance where the open lodge was used the skin was simply placed in the fork of the center pole. During the [786] time that the materials were being collected and the lodge erected ordinary rules of conduct were relaxed and there was a good deal of sexual license, although this apparently did not apply to close relatives.

796 522 292 536 When the lodge was finished or nearly finished, four or five clowns appeared. The number of these performers does not seem to have been fixed and anyone could adopt the rôle who wished. These clowns wore conical helmets of willow twigs with the leaves and bark left on, the lower edges of the helmets coming down over their shoulders. They carried circular shields roughly woven of split willows, also with the leaves and bark, and long swabs or clubs made from willow saplings with the leafy twigs at their ends woven into a ball. They had large false noses of mud and their whole bodies, equipment and even their ponies were liberally daubed with mud. They road into camp at a gallop, chasing the people and dogs, striking anyone they could catch with their mud soaked swabs, and performing a variety of amusing antics. Those who were struck could not take offence, but people who did not want to take part in the fun would run into the lodges, where the mounted men could not reach them.

796 541 After the completion of the lodge, and probably after the clown's invasion, there was a sham battle. While the finishing touches were being put to the lodge, some of the men had retired to the neighboring creek bottom and built a rough enclosure there, "like a rail fence." In this they established themselves, sometimes having women and children with them. A man who had served as a scout in actual combat came out from the main camp, located this "fort," and returned to report the presence of an enemy. All the warriors in camp then donned their full regalia and went out to attack it, followed by a crowd of spectators. During the attack each man reenacted

19: Lowie E-5 (1912) 1915 NO6 Comanche NO6

If I correctly interpret the somewhat confused accounts of several informants, the dances mentioned were performed mainly, or perhaps even exclusively, in connection with a festival, of possibly several weeks' duration, called nā'wapinā'r. This term was interpreted to indicate a challenge to the enemy and a calling of volunteers. At all events, the ceremony originated through the invitation of a man who had lost a son through some hostile tribe or had suffered some other injury at the hands of the enemy that called for revenge. Such a man would select a site for a general assemblage, summon his tribesmen to take part in a nā'wapinā'r, and pass a pipe from one guest to another by way of bespeaking their aid. In general he assumed the part of master of ceremonies.

There was a procession in which the war chiefs, rarely numbering more than six, took part. Some were on horseback. The most renowned warrior came last in the line. Musicians who drummed and sang accompanied the marchers. The renowned captain called a halt, and three times pretended to fix his lance into the ground before actually doing so. When he finally stuck it in, the musicians at once beat their drums. Then the drummers made remarks, and the captain told of the injury experienced by the tribe. The march was then resumed, and after a while the man ranking next to the famous warrior repeated the performance described.

During the entire period of the nā'wapinā'r it seems that the several dances alternated.

The Buffalo (or horn) dance, which could be performed by any of the bands, was declared by one informant to have been the greatest of all the dances. During its performance anyone having a horned bonnet would wear it. The dancers were lined up in a row and would advance a considerable distance in the dance step. Ahead of them was a line of mounted men, while behind them came a row of musicians, and behind these the group of spectators, including women, ranged in the arc of a circle.

The Crow dance was generally regarded by my informants as the exclusive property of the Yápaire'ka band. The performers marched through the entire camp, two abreast, with an officer on either side, armed with a heavy war club with a wrist loop of swift-fox skin, decorated with tassels. The officers deputized certain men to act as guards during the procession. The best dancers took the lead. After having proceeded some distance, they halted to form the arc of a circle. Then the dance began. At first possibly only one couple would advance, then others followed. The dancers imitated the motions of a crow. The managers would stop the dance after a while and tell about the war that was to follow the nā'wapinā'r or make some other announcement of general interest, at the same time going through some motions while the drummers were beating

19: Lowie E-5 (1912) 1915 NO6 Comanche NO6

their drums. There was a strict rule, that no dog must run ahead of the performers lest it be shot; so women would bid their children take care of any dogs they prized. Sometimes, however, a man who specially liked his dog might be asked to sacrifice it on this occasion. This taboo may have been common to several groups of dancers, but dogs were certainly especially offensive to those of the Crow division.

During any of the dances the managers would threaten to strike laggards with clubs.

About the other dances I was only able to learn that the Horses and Little Horses wore buffalo-skin sashes that lacked the slit found elsewhere, and used rawhide rattles, decorated with yellow-hammer feathers; the Horses also had spears, trimmed with eagle feathers.

When the master of the nā'wapinàr had decided that the time for action had arrived, he caused the dancing to cease and had the Comanche prepare for the warpath. On the night before setting out the tribesmen assembled, coming in pairs toward the front and in single file behind. Then occurred the ceremony called nîotsāit'. The women brought a buffalo hide and sticks. Some men held up one side of the hide, while the women held the opposite side, and all belabored it with the sticks, a special song being intoned by the master alone and taken up by the rest.[1]

On the next day the Comanche started against the enemy, led by the master. They appointed scouts to determine the hostile tribe's position. On their return buffalo chips were piled up, and the leader went in front of the heap to sing a war song. The pile of chips represented a sort of oath to the effect that the enemy's camp was really situated in the place specified, and also marked a spot for the Comanche to return to. After a successful raid public thanks were rendered to those who had avenged the injury. Scalps were set on a pole and carried aloft by the main chief as he rode ahead on the return trip. His body was stripped to the waist and painted black. War songs were chanted and guns were discharged as the party came back. Those who had remained in camp saw the scalp and knew that the injury had been avenged.

A number of questions were asked to determine traces of typical elements of military societies as found among the Plains tribes. In reply to one of these queries I was told that some warriors had hooked sticks with a long spear point at the bottom, the bent part being decorated with two pairs of eagle feathers. I could not ascertain that these regalia were correlated with a special tribal division or dance. Again, I learned that there were

[1] This ceremony has been noted among the Nez Percé, Lemhi Shoshone, and Crow. The last-mentioned tribe borrowed it from the (Wind River) Shoshone.

19: Lowie E-5 (1912) 1915 NO6 Comanche NO6

formerly certain "dauntless men," called pía rē'kap ē'kapit (Large Red Buffalo Meat), but these, too, were not associated with a special group. They were expected to act very quietly and practise uncommunicativeness (naíimeàpaìet). One of them, who was killed by the Navajo, had a blue or some other cross painted on his quiver, and carried a singular tomahawk with long blade and eagle feather tied to the handle. There was nothing distinctive about the dress worn by these dauntless men.

In connection with the buffalo hunt there does not seem to have been any police body, and though the tribesmen were warned not to advance ahead of their fellows, the only punishment meted out to offenders was to reprove them. On the other hand, the Big Horse company does seem to have regulated traveling. They had no other political function except to act as guides when the Comanche were on the march and to make peace with other tribes. Wakinî said that the Big Horses numbered about twenty and were always mature men. They had a distinctive song, but never danced by themselves. They painted their bodies red, down to the waist, and tied hawk and sparrowhawk feathers to the back of the head, so that these would flutter as their wearers moved. They carried dewclaw rattles and wore a sash made from a part of the skin of a buffalo taken from its neck.

31: Jones E-5 (1967-1970) 1972 NO6 Comanche NO6
Oklahoma

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Yapai Comanche band "chief" in 1890. Sanapid's maternal grandfather.

31: Jones E-5 (1967-1970) 1972 NO6 Comanche NO6
Oklahoma

Black Kerchief

Sanapia keeps most of her medicines wrapped in pieces of black material which are commercially sold as women's head scarfs. These large black squares of cloth are also used by some males as Western-style ties. When Sanapia is traveling without her medicine kit, though carrying her Medicine feather, she keeps it wrapped in a black kerchief.

The black kerchief, worn knotted at the throat, is a customary sign among the Comanches and neighboring tribes of a possessor of Medicine. Sanapia was instructed to always wear the black kerchief as a symbol of her powers. She does not wear this badge today for fear of ridicule. Sanapia does, however, keep a black kerchief tied to the headboard of her bed. She states that black is the color of luck and good fortune. She also adds that it indicates to ghosts that the wearer is not afraid of their powers.

The black kerchief, or piece of black cloth, can be used in doctoring to cover the patient's face when he is instructed to inhale medicine smoke. Sanapia sometimes uses the black kerchief in this manner during the doctoring of ghost sickness.

Sanapia collecting medicines, 1967.

32: Gilles O,X-3 (1902-c.1910) 1974
NO6 Comanche NO6
Oklahoma

When their money ran out before payment time, we would credit those who were not heavy drinkers until the next Grass Money time. Though all merchandise was charged to the husband, the wives bought in the same way. We followed the custom of keeping the sales slip for each wife's purchases with her name, but we were never called upon to show who bought what. I wondered whether the wives had an after-payment settlement.

The women always had a lot of fun buying dry goods. We kept yardsticks laid out along the dry-goods counter so that a woman could point to the particular bolt she was interested in. Each bought for herself and her children; but as each made her choices, the other wife or wives stood by the counter and passed remarks freely about her selections. These remarks always caused much merriment, not only within the group itself but also from other Indian women listening in.

One white custom at which the Comanche women never ceased to wonder was the freedom with which white women would converse with men other than those of their own families. A homesteader's wife who had not talked to anyone but her husband for two weeks would come in plumb full of talk. As she was doing her buying, she would tell me all about the crops, the new calves or colts, and where she and her husband would be driving to church or a picnic the next day. In turn she would want to know all about what happened in town, who had had a baby, who had died, and all the gossip. Meanwhile Indian women who had, I knew, been to Carlisle or Chilocco would be listening very intently and talking in low tones to other women sitting near, apparently describing the conversation.

Comanche men and boys could scarcely help being vain, with all the attention the women and girls of the family bestowed upon them. This was especially apparent when the family as a whole was going to a gathering of any kind, white or Indian. The women would have the finest of shirts and neck scarves prepared for the husband and the boys to wear for the occasion. Often the shirt and bandana would be made from the finest red or pink silk. Nearly all the men wore their hair long, and the husband would sport a new hairdo with strips of otter skin or fancy yarn braided in with the hair to increase the size of the braid. The white sheet that was rolled up and worn around the waist like a sash had been washed and sun-bleached until it was of a dazzling whiteness.

32: Gilles O,X-3 (1902-c.1910) 1974
NO6 Comanche NO6
Oklahoma

The women and girls rode in the wagon or hack, but the men and boys would be mounted on their finest horses. Their saddles and bridles would be polished, and each would be carrying a gaudy quirt. I got the impression that when the men and boys were put on parade like this, they belonged to the whole family of women and girls. At least, they would all be equally puffed up with pride; It wouldn't have done to have pricked any one of them with a needle.

I grew up in a society where we all had Sunday clothes put away for special occasions. But this Comanche custom of dolling up the men and boys carried a greater significance for them. It was of a ritualistic nature.

To sum up: contrary to the impression of inner family turmoil I had received from the accounts in the *Star* and the *Journal* of the workings of polygamy, the Comanche made it work. As far as the older Comanches were concerned, it had been and was an ideal arrangement.

To all appearances, everyone involved in the multiple wife setup—the husband, the wives, the children—was quite happy with it. I never observed a quarrel between wives. I never saw one wife mistreat another. Nor did I ever observe a display of jealousy in relation to either husband or child.

34: Ewers E-4 (no date) 1969 NOc Comanche NO6
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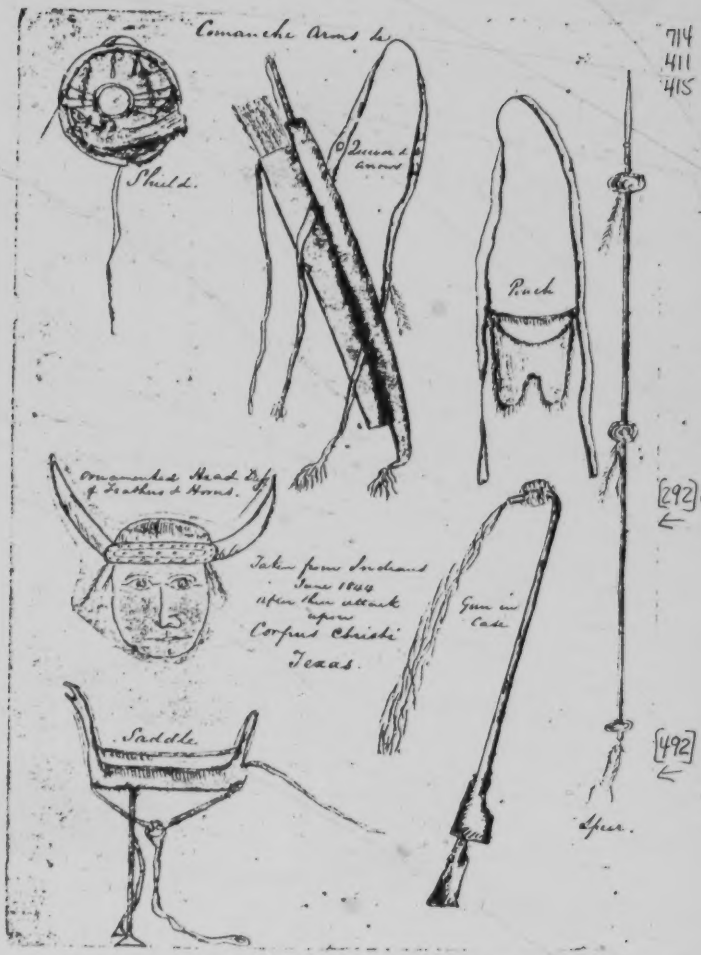

FIGURE 18. Weapons and equipment captured from a Comanche war party that raided Corpus Christi, Texas, in June 1844. Sketch by William Bollaert.

34: Ewers E-4 (no date) 1969 N06 Comanche N06
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FIGURE 29. Comanche feathered bonnet. (USNM 1475.)

[p. 177]

178 this Comanche case resemble, however, the geometric painted designs of the Cheyenne more closely than those of the Upper Missouri tribes."

Comanche Beaded Pouch Plate 19

Berlandier termed a beaded pouch of unusual shape in his collection a Comanche "game bag." It appears as Plate 19.[A] William Bollaert, however, pictured a pouch of nearly identical size and shape among the articles taken from the Comanche who attacked Corpus Christi in June 1844. (See Figure 18, upper left.)[B] Perhaps this pouch served for holding medicines or valuable war equipment. The soft skin pouch is 29 cm. wide at the top, and each of the two finger-like projections provides a pocket 25 cm. deep. A series of buckskin tiestrings serves both to hold together the front and back pieces of skin forming the pouch and to provide a decorative fringe. Virtually the entire front of the case is decorated with beadwork in the large or "pony bead" size. The border and two equal-armed crosses are in white, the background in blue beads. The edge of the top flap is decorated with fringe. The beads on this flap are applied in the lazy stitch in three bands: the lower and upper bands are of white and blue "pony beads" while the center band is of the much smaller "sead beads" in white and red.

We know that Spanish officials presented beads to the Indians of Texas during the 18th century and that Dr. Sibley reported Comanche fondness for blue beads in 1807, but this may be one of the earliest examples of Comanche beadwork that has been preserved.[14]

Feathered Headdress Figure 29

A very handsome headdress of a Comanche man is pictured in Figure 29. In form and construction it differs markedly from the more familiar feathered bonnet with beaded browband worn by the Comanche and Indians of many other tribes on dress occasions within the Reservation Period—the headdress that has become the widely recognized symbol of the North American Indian.

This headdress has two major parts, a cap and a trailer of feathers. The cap is fashioned of two pieces of soft-dressed skin of equal size, one forming each side, sewn together with sinew along the vertical midline of the back. It is made to cover the sides, back, and top of the wearer's head but does not extend as far forward as his brow. The lower borders extend to points at the front of each side. The upper part of the cap is covered with red trade cloth, and this, in turn, is decorated with a band of beadwork passing over the top

15. Wissler (1910, pp. 77–78) pictures a side-fringed rawhide case from the Blackfoot and mentions similar cases from the Sarsi, Gros Ventres, Arapaho, and tribes of the Northwestern Plateau in the collections of the American Museum of Natural History.

14. On May 20, 1770, De Mézières requested "two arrobas of beads, white, blue and red" for presents to the chiefs of the Comanche and neighboring tribes, and in 1779 listed 54 pounds of glass beads received for the same purpose. (Bolton, 1914, vol. 2, pp. 201–02, 244.) Dr. Sibley found that the Comanche in 1807 were indifferent to many articles of trade desired by other tribes: "Blue & Red Stroud, Vermilion, Blankets, Blue Beads & knives, are almost the only Articles they Seem Anxious to obtain." (Sibley, 1922, p. 81.)

A [See p. 180-C--Analyst.]
B [See p. 169--Analyst.]

[TEXT CONTINUED ON PAGE 180]

180 of the head at the front. The designs are long, interlocking triangles of the larger size embroidering beads, sometimes referred to as "pony beads," sewn to the base in a lazy stitch. The triangles pointing forward are of sky blue and those directed backward of white beads. Toward the back of the cap a band of clipped turkey vulture feathers extends over the top, behind which are sewn short narrow strips of rabbit skin. Much longer strips of rabbit skin, each tied to the lower edge of the red cloth, serve as dangling pendants from each side of the cap.

The trailer consists of 43 secondary wing feathers of the immature golden eagle. The uppermost six feathers are tied to the back of the cap. Each feather is secured in place by passing it through a hole in a strip of rawhide (2 cm. wide), looping the basal end of the feather around a buckskin cord, and wrapping it with sinew. The slotted rawhide strip through which the feathers pass serves as a spacer to keep the feathers an equal distance apart.

In view of the known relationship between the Comanche and Shoshoni, it is of interest to find similar caps worn by Shoshoni Indians pictured in Alfred Jacob Miller's drawings and paintings based upon his visit to the fur traders' rendezvous in Wyoming during the summer of 1837.[16]

Although a Comanche warrior may have worn this feathered headdress in battle, there is no reason to believe it was more or less typical of Comanche war headgear than several other types. The headdress of the famous Comanche war chief, Cuerna Verde (Green Horn), was described as early as 1768 as "a green horn on his forehead, fixed in a headdress, or on a tanned leather head piece."[17] A two-horned bonnet captured from the Comanche who raided Corpus Christi in June 1844 is depicted in Figure 18A. Lino Sánchez y Tapias watercolor of Comanche warriors (Plate 3)B shows both a horned buffalo hide cap and a bonnet of upright plumes. David G. Burnet, who knew the Comanche in 1819, wrote of them, "The head-dress is as various as their fancies can suggest and their means supply. Parrow-a-fifty's parade head-dres was a cap made of the scalp of a buffalo bull, with the horns attached in proper position. . . . They sometimes load their heads with feathers, arranged in lofty plumes, or dangling in the air in pensile confusion, or wove into an immense hood."[18] It is apparent that individual preference was reflected in the variety of Comanche headgear worn prior to 1850.

Feather Ornaments Figures 50-51

A circular ornament composed of 57 clipped turkey vulture feathers, carefully strung on a thin buckskin cord by doubling the end of each feather around the cord and tieing it securely with sinew, is shown in Figure 30.

15. Ross, 1951, pp. 9, 127, 199.
16. Thomas, 1940, p 167.
17. Burnet (1851, p 133) and Wallace and Hoebel (1952, pp. 82-83) claim that the well-known "war bonnet" of the Plains Indians (presumably the brow-banded type) was not common among the Comanche before the 1870s.

A[See p. 169—Analyst.]
B[Plate 3 has not been processed for the Files—Analyst.]

[TEXT CONTINUED ON PAGE 181]

34: Ewers E-4 (no date) 1969 N06 Comanche N06
Texas

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PLATE 20. Upper garment of a Comanche woman, worn by Vivian Poolaw, a Kiowa-Comanche. See also Figures 36 and 37. (USNM 1480.)

[p. 180-D]

415 (531) A small but elaborately decorated pouch from the Comanche (Figure 35) may have served a woman as a container for small toilet articles. Presumably it was worn on dress occasions, supported by the two twisted buckskin cords passed under a woman's belt. Probably the ends of the cords hung free so that the rolled metal cones attached to them would jingle as the woman moved, as would the similar metal jinglers attached to the cut fringes of the top and base of the pouch. The body of the pouch, of reddish-brown buckskin, measures but 8 cm. in height, and 7.5 cm. in its greatest width across the bottom. The vertical seams at each side of the pouch and the tie cords are edged with blue and white seed beads. Even smaller seed beads are used in decorating the front surface of the pouch and flap. Designs on the flap comprise a small rosette with four projecting triangles, and a border band of triangles on a blue ground. Rounded and less precisely defined elements appear in the 1.5 cm. wide beaded horizontal band at the base of the pouch. Bead colors are predominantly the primary ones, red, yellow, and blue, although a few green, pink, and white beads are used. Perhaps the most significant aspects of this pouch historically are its proof that the type occurred on the Southern Plains prior to 1850 and that, even at that early time, small seed beads were employed in its decoration.

Beaded Small Pouch Figure 35

292 (281) [237] A handsome upper garment for a Comanche woman was ingeniously fashioned from a single deerskin (see Figure 36) which measured 106 cm. long by 60 cm. wide in its center dimensions. The basic form of the deerskin has been little altered, even the leg extensions being preserved. A transverse slit in the skin 25 cm. in length provides the hole for the wearer's head and neck, and the garment is draped over her shoulders with the head portion of the skin in front and the tail portion behind. Plate 20 shows a front view of this garment, as worn by Miss Vivian Poolaw, a young Kiowa-Comanche woman from western Oklahoma. Although the center of the hide falls but 52 cm. below the neck opening, the deer legs extend below the wearer's wrists. Primary decoration consists of a blocky reddish-brown painted area extending over the shoulders and down the center both in front and in back. (See Figure 37, showing a back view.) The garment is slightly longer in back (54 cm. on the midline). Note also the long cut fringe at each side which conceals the upper arms and upper forearms, and the much shorter cut fringes on the bottom edges of the garment in front and back. Rolled metal jinglers are attached to a few of the short fringes in front. There is a decorative border of brass tacks around the neck opening and a row of buckskin string pendants about 15 cm. below the neck opening at both front and back. On one of these front strings are strung five large beads, two blue and three red.

Comanche Woman's Upper Garment Plate 20 and Figures 36-37

292 Presumably this handsome garment was worn by a Comanche woman on dress occasions rather than for daily wear, which may account for its difference in construction from the fitted upper garment pictured in Lino Sánchez

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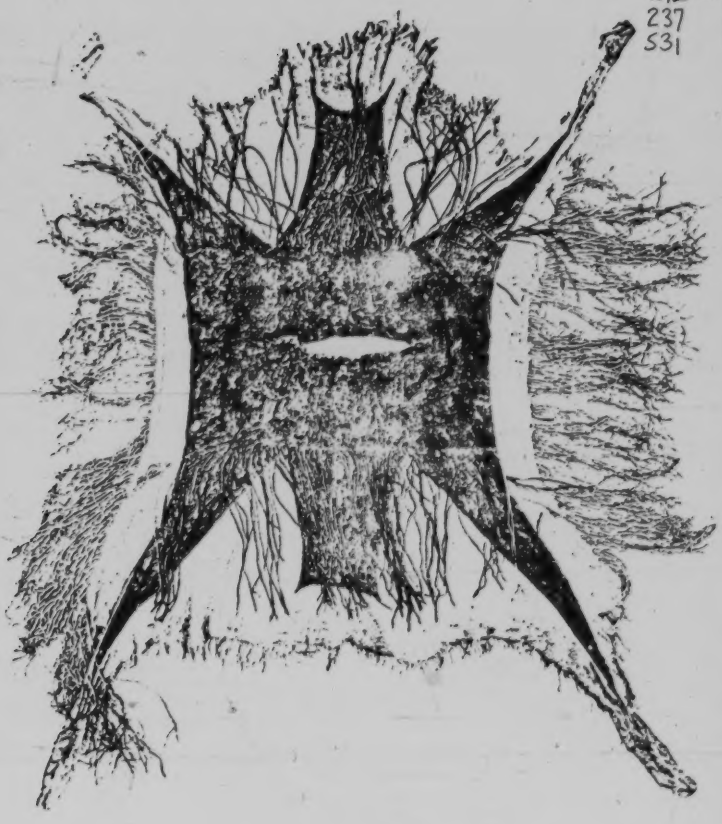

FIGURE 36. Comanche woman's upper garment, spread out, showing pattern of construction from a single deerskin. See also Plate 90 and Figure 37. (USNM 1480.)

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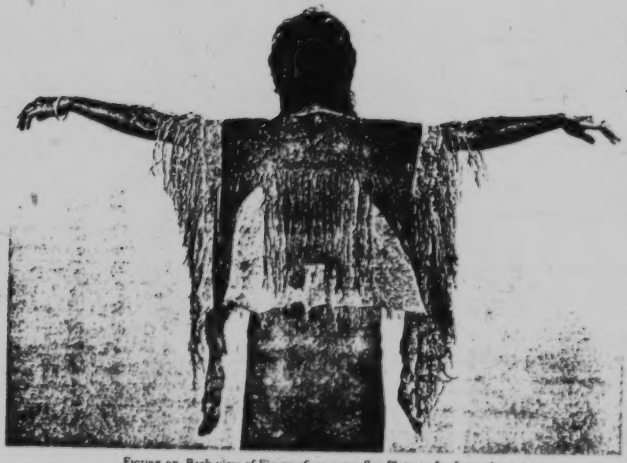

FIGURE 37. Back view of Figure 36 as worn. See Plate 20 for front view.

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FIGURE 38. Comanche collar for a pet antelope. (USNM 1468.)

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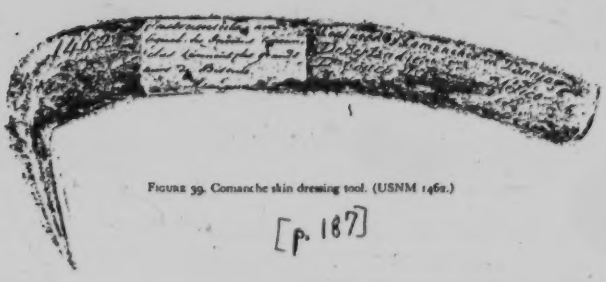

FIGURE 39. Comanche skin dressing tool. (USNM 1462.)

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188 y Tapia's watercolor of the Comanche man and woman.[19] Variants of this loose-fitting, poncho-like upper garment appear in Lino's watercolors of several neighboring tribes—the Lipan Apache, Tawakoni, Karankawa, and Cocos, although the Caddoan and Karankawan versions appear to be of more abbreviated form.[20]

Earlier descriptions of this type of garment in the literature suggest that it formed a part of the aboriginal costume of the women of the Southern Plains. In 1541 the Coronado expedition found the Teya women wearing "something like a sanbenitos with a fringe, which reached halfway down the thigh over the petticoat." They also found the Indian women of Sonora wearing petticoats (or skirts) of "tanned deerskin and little sanbenitos reaching half way down the body."[21] Onate noted in 1601 that in hot weather the Indian women on the plains near the Arkansas were clothed only "from the waist down."[22] Numerous references to painting and tattooing of the breasts and upper bodies by Tonkawan and Caddoan women also suggest that the poncho-like upper garment must have been commonly dispensed with in warm weather.

Nevertheless, among the Comanche this old style of skirt and poncho-like upper evolved into a skirt and blouse, laced together at the waist with buckskin thongs, before the beginning of the Reservation Period, and our earlier style is not even mentioned in Wallace and Hoebel's monographic study of the Comanche.[23] The specimen in the Berlandier Collection may be the only extant example of this earlier Comanche woman's garment.

Collar for Pet Antelope Figure 38

A collar for a pet antelope is illustrated in Figure 38. It is composed of a backing of red trade cloth to which is sewn with thread (not sinew) a strip of cloth 21 cm. long by 1.5 cm. wide, to which are sewn 62 rolled metal cones on short, individual buckskin cords. These cones made a jingling sound as they struck against each other whenever the antelope moved.

Skin Dressing Tool Figure 39

Berlandier's handwritten label, still attached to this specimen, reads in translation: "Instrument with which the Comanche Indians dress large buffalo hides." This piece (Figure 39) is a section of elk horn 27 cm. in length, which formed the handle of a woman's skin-dressing tool. The blade, of chipped stone or iron, is missing. It was fitted against the flattened inner surface of the downward-projecting head of the elk horn handle and held in place by a lashing of rawhide. Generally the lashing was applied wet, so that

19. See Plate 2.

20. See Plates 1, 13, 15, and 16.

21. Winship, 1896, pp. 507, 517. In a footnote to p. 507 the editor explains that a "sanbenito" is "a broad piece of cloth hanging before and behind" with a hole for the wearer's head.

22. Bolton, 1916, p. 258.

23. Wallace and Hoebel (1952, p. 85) describe only the later skirt and blouse in their account of Comanche women's clothing. Their field work among the Comanche was begun, however, in the 1930s. It is doubtful that even their oldest informant was born before Berlandier collected the garment described above.

A (Sánchez y Tapia's watercolors have not been reproduced
A for the Files—Analyst.)